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UNDER R^T VISION.

THE WADDESDON BEQUEST.

THE COLLECTION

OF

JEWELS, PLATE, AND OTHER WORKS OF ART,

BEQUEATHED TO THE BRITISH MUSEUM

BY

BARON FERDINAND ROTHSCHILD, M.P.

A TRUSTEE OF THE MUSEUM.

WITH PLATES.

LONDON:
PRINTED BY ORDER OF THE TRUSTEES.
1899.
PRICE SIXPENCE.

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BARON FERDINAND ROTHSCHILD, M.P.

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UNDER REVISION.

THE WADDESDON BEQUEST.

15·6

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Frontispiece. PORTRAIT OF BARON FERDINAND ROTHSCHILD.
(*From a photograph by Russell and Sons.*)

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INTRODUCTION.

BARON FERDINAND ROTHSCHILD, M.P. for Aylesbury, died on the 17th December, 1898. He was elected a Trustee of the British Museum on the 7th February, 1896, and until his death he took a keen interest in the business of the Museum, frequently paying visits to the various departments, while he was an assiduous attendant at the meetings of the Board. His father, Baron Anselm, had been a collector of works of art, and he himself continued the collection. His fine country house at Waddesdon, near Aylesbury, was full of choice French furniture, while the walls were covered with old tapestry and pictures of the highest quality. In one room in the house he had gathered together the smaller works of art, which were arranged in glass cases or on the walls. The contents of this room he bequeathed to the Trustees of the British Museum, on the condition that they should be kept in a room apart from the other collections of the Museum, to be called the "Waddesdon Bequest Room." The Museum did not possess a room which could at once be devoted to the display of the collection, and to build one would have taken a long time. The Trustees then decided that the room containing the Roman antiquities of Britain should be converted into the "Waddesdon Room," the bulk of the antiquities being consigned to the basement, while a number of the more attractive remains are arranged in the Prehistoric Saloon. Measures are being

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taken for the ultimate re-arrangement of the whole under more worthy conditions.

Baron Ferdinand also bequeathed to the Museum a number of fine manuscripts, but these not being subject to the same conditions as the rest of the bequest, are preserved in the Department of Manuscripts, and will be on exhibition in the Manuscript Saloon on the ground floor of the Museum.

The collection, which is briefly catalogued in the following pages, is of exceptional richness, and of a kind that is only to be obtained by those who possess the amplest resources. In nearly all the classes of works of art of which it is composed there are pieces of the highest quality. The prevailing tone of richness and splendour of colour evidences a taste rather for the fully developed productions of the later Renaissance than for the more severe Gothic or quattro-cento styles, where the artist is fettered by the conventions of an immature art. The Classical period is represented by four examples only, but of these, two beautiful heads in high relief may well claim to be in the first rank, and their refined style shows that they date from the period when art had reached its highest point (No. 1, Pl. I). The serene beauty of these heads places them in quite a different category from the great proportion of the rest of the collection; the only other pieces that are at all comparable with them, though far removed in date, are the two busts which have been fancifully called Charles the Bold and his wife (No. 261).

The series of cups and vases of rock crystal and other hard stones is of a kind for the appreciation of which no special training is required. The brilliancy of the colours, the difficulties surmounted in the laborious hollowing of the intractable materials, and the richness and beauty of the enamelled mountings, are readily understood. Among these one piece stands pre-eminent—the mottled agate vase No. 68 (Pl. IV), of which the body is an example of ancient Roman cameo work while the mounts are in the most elaborate style of the Italian Renaissance, and the whole is in the most perfect state of preservation. The skill of the ancient Roman lapidary was fully equal to that of his later collaborator, though the nature of his material exacted a broader treatment. It is somewhat

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rare to find an ancient vase of hard stone so symmetrical and graceful in outline, and it is probably this quality that led the goldsmith of the Renaissance to bestow his skill upon it. Others of these cups claim a classical origin, and it may be that one or two of them are of Roman times, and like this one with enrichments of a much later date, but none has such superlative qualities. Of the other vases, in which the cutting of the stones and the ornamental settings are more or less contemporary, several will repay a close examination, and one at least (No. 79) is notable for bearing the name of Akbar, the great Indian emperor, and was no doubt a gift to him from some European prince.

Closely connected with the crystal cups both by their attractiveness and their technical peculiarities, are the jewels and personal ornaments, and in quality of work, as well as in the rarity of the individual pieces, the two classes are fairly on a level. Here, again, one of the series stands far above the rest, both for its historical interest and for the beauty of the workmanship. This is the Lyte jewel (No. 167, Pl. XI), a superb specimen of the goldsmith's work of the early years of the 17th century, possibly from the hand of George Heriot himself, or it may be even by the painter of the portrait, Hilliard, who, it must be remembered, was a goldsmith as well as a painter. The skilful treatment of the white enamel on the back, with the thin graceful lines of gold, forms an agreeable contrast to the brilliancy of the face of the locket. The portrait of King James within is unusually well preserved, and is a good example of Hilliard's work. The king was so flattered by the pedigree that Mr. Lyte produced, in which the king's ancestry was traced back to Brut, that, as Anthony à Wood says, he gave him "his picture in gold set with diamonds, with gracious thanks." This "picture" was left by a later Thomas Lyte to a daughter, and it finally came into the family of Monypeny, and was sold. It was then purchased by the Duke of Hamilton, and was included in the sale of the Hamilton Palace Collection, where it realised £2835, and passed into the collection of Baron Ferdinand Rothschild. A number of the other jewels are of the kind popularly associated with the name of Cellini; but a comparison of the designs with those of the German engravers of ornament

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of the time shows clearly a common origin. One ornament that belonged to Don John of Austria appears to be Italian, and its history bears out the assumption (No. 171). A large number of them, of which No. 149 may be taken as the type, might usefully be compared with the jewels in the Reiche Kapelle at Munich, and with the drawings for such objects made by Hans Mielich and published by Dr. Hefner von Alteneck of Munich.

The enamels are, with one exception, of the later school of Limoges, and most of them date from the second half of the 16th century. The exception is a *chasse* or reliquary (No. 19) of the earliest form of Limoges champlevé enamel, in which the ground is hollowed out with a graver to receive the enamel which is to form the design, while the surface of metal thus left visible is usually gilt and further ornamented with scrolls slightly engraved. The subject is an interesting one, the martyrdom of St. Valérie, the patron of Limoges, where the reliquary was made. A careful comparison of this piece with a fine marriage casket already in the museum collection of enamels has shown that the two are almost without doubt from the same hand; a curious fate that after an interval of six hundred years the two pieces should come together under one roof. The later enamels are principally decorative in character, and the large dishes of Susanne Court (No. 49), Martial Courtois (Nos. 30, 31), and Jean Courtois (No. 33) are very fine examples of these artists. Of the first there are several pieces in the collection, while Martial Courtois, a rare artist, is represented by two. It is curious that one of these, the scarlet woman of the Revelation, is duplicated by one formerly in the Magniac Collection. The portrait of Catherine of Lorraine (No. 24) shows the minute work that was often bestowed by Leonard Limousin on the finish of his larger portraits. Though this portrait was rightly attributed to this artist, both in the Debruge and Spitzer sales, it would seem that the signature had been till now overlooked.

The carvings in wood are of two kinds, one, the microscopic sculptures, the other the portrait busts and panels. The former class cannot fail to excite wonder at the marvellous deftness and patience which enabled the carver to produce on so minute a scale, and usually with so much artistic feeling, the elaborate

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and complicated designs. One of the carvings, though it has not the microscopic details of the others, is noteworthy for different reasons. This is the nut-like devotional carving (No. 234) which, besides being about two centuries older than the rest, is also thought to be of English work, while the inherent merits of the design make it a very important monument, though a small one, of the art of an interesting period, the early 14th century. The contorted monsters which form the decoration of one end recall the carvings seen on "misereres" under the seats in cathedral stalls, and it is but rarely that works of this period and style can be found except in connection with ecclesiastical architecture. Unfortunately the seal ring gives no clue by which the original owner of this devotional toy can be traced; the inscriptions upon it would apply to any person, and the ring might well have been bought "ready made."

Of the microscopic carvings in boxwood, two are deserving of note. The first, an elaborate tabernacle, elegant both in general design and in its multitudinous details, is described under No. 233. The arms, motto, and badge on the leather case show that it is connected with the Emperor Charles V. On one side are his paternal arms and the "briquet" badge; on the other the Imperial eagle and his arms as King of Spain. The date of the work, which cannot be far distant from the year 1520, makes it not impossible that the carving was a gift on the accession of Charles to the empire, a purpose fully in keeping with the elaborate character of the work, and the rich mounting of its leather case. The inscription on the bottom, purporting to give the name of the artist, is obviously a later addition, and is besides executed in a rough style altogether foreign to the minute finish of the carving.

The other carving of the same kind of more than ordinary interest is the miniature altar, No. 232. While it bears comparison with any of the others in the minute care with which the details are worked out, it has in addition the virtue of being a satisfactory architectural composition. The proportions are agreeable, and the whole rests solidly and firmly on a base of good design. The semicircle of figures representing the Last Supper is a wonderful example of dignified art on a scale of

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unusual minuteness. The date 1511 which appears on this specimen is, no doubt, that at which it was carved. While such carvings occur not unfrequently, yet the total number of them cannot be very great. They all have features in common, and several are without doubt from the same hand. They are frequently called German, and this attribution may be true in some cases; others are certainly Flemish, both in general style and in details, and the coats of arms they bear are often those of Flemish families. It is, therefore, safer to consider them rather to be Flemish than German.

The glass vessels are not numerous, but they include one good example of a mosque lamp (No. 54) of the style typical of the 14th century, which probably came from a mosque at Damascus or Mosul. The other piece of importance is also from the East, and is of a kind more rarely found. This is No. 53, the goblet with richly enamelled figures, set in a mounting of silver gilt, doubtless added in France. The subject is a prince with attendants, executed in a thick enamel on the glass with gilding and outlines in red. The date at which this cup was made cannot be far removed from that of the mosque lamp, and the style of the European mounting is nearly contemporary. The story that it was won at play from a king of France by an ancestor of the Palmer Morewood family, from whom it came, is not confirmed by the present representatives. The form of the glass itself is interesting, as being the earliest known to have been made at the famous glass works at Venice, and it is not unfair to assume that the form, simple as it seems, was derived from the East. An enamelled cup with Christian subjects, the Virgin and Child and an inscription in Lombardic letters, may be seen in the glass-room in the Museum, and the date of this interesting piece cannot be more recent than the 14th century, and it can only have been made in Venice. The arms and armour again are few in number, but among them are several that are worthy of a royal armoury. First of these comes the exquisite damascened shield (No. 5) made in 1554 by Giorgio Ghisi of Mantua, a skilful artist, celebrated for his works of this character as for his engravings on copper. Such a piece of armour was of course only intended to be used at pageants, but

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even there the minute groups of figures, worked rather in the taste of the goldsmith than of the armourer, must have been largely thrown away, except as mere surface decoration enhancing the general effect. This wonderful piece was the principal object in the famous collection of Prince Anatole Demidov. A fine sword (No. 12) has the hilt ornamented in a similar style, and a small cabinet (No. 16) of architectural design is also faced with damascened metal, but neither can compare, either in painstaking finish or in condition of the surface, with the Demidov shield. Another style of decoration is seen on the wheel-lock guns (Nos. 8, 9), where the barrels are relieved by scroll work and figures raised and chased out of the solid metal, while the stocks are inlaid with ivory scrolls and panels engraved with scenes from the chase. Such highly ornamented weapons are in curious contrast to the ideal gun of the modern sportsman.

A large and striking part of the collection are the silver standing cups. Many of these display considerable merit in design, and as a whole there can be no doubt of their decorative qualities. The greater number are German, and belong to the last quarter of the 16th century or the beginning of the next, when such table ornaments had assumed large proportions and had acquired a certain freedom of form in marked contrast to the rigid compact designs of the 15th and early 16th centuries. An early French cup (No. 118) set with a number of cameos in shell, is worthy of note, both for the charming quality of the cameos and for the execution of the cup itself. The set of twelve tazzas (No. 97) also is remarkable for the skilful chasing of the embossed designs as well as from the fact that such a set is very rarely seen.

Collections such as that made by Baron Ferdinand Rothschild have always been costly amusements; but it will be increasingly difficult, even for the most wealthy, to gather them in the future. The inevitable rise in prices may not be a deterrent, but the repeated withdrawal from the market of large numbers of fine works of art, such as are to be found here, cannot but have a marked effect in time, though this will probably be only to turn the popular taste for collecting into new channels. But, however this may be, by his bequest to the British Museum Baron

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Ferdinand Rothschild, who fully recognised during his life the responsibilities entailed by great wealth, has raised a monument to himself which, while worthily recording his taste and liberality, is also a lasting benefit to all who are interested in the history and development of art.

CHARLES HERCULES READ,

Keeper of the Department of British and Mediæval Antiquities and Ethnography.

Dec. 1899.

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PLATE II.

No. 4. BRONZE DOOR-KNOCKER FROM BRESCIA.

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PLATE I.

No. I. BRONZE HANDLE OF A LITTER. GREEK WORK.

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THE WADDESDON BEQUEST.

BRONZES.

1. **Pair of circular medallions** with loose rings, to form handles of a litter (*lectica*). On each in high relief a beautiful head of a Bacchante, wreathed with ivy leaves.

   Diam. of medallion 5¾ inches. Greek work. 3rd cent. B.C.

   [Plate I.]

2. **Pair of circular medallions** with loose rings (one wanting), to form handles of a litter (*lectica*). On each is a head in high relief, one Serapis, the other Isis.

   Diam. of medallion 4¼ inches. Greek work. 3rd cent. B.C.

   These four medallions were found in a tomb near Amisos, the modern Samsun, in the province of Trebizond.

3. **Door-knocker** of bronze, having in the centre a standing figure of Neptune between two sea-horses, the tails supporting a shield of arms, viz.: the fleurs-de-lis of France, ensigned with a bend.

   H. 16 inches. Florentine, 16th century.

4. **Door-knocker** of bronze, formed of two satyrs on dolphins, supporting a shield between the letters G C; above is a Medusa head, below a grotesque mask.

   H. 14 inches. North Italian, 16th century.

   [Plate II.]

   From the door of a house in Brescia.

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ARMS AND ARMOUR AND DAMASCENED WORK.

5. **Circular shield** of hammered iron with subjects in relief, damascened with gold and plated with silver. In the centre a combat of horsemen within a frame surmounted by a male and female warrior; around four frames containing female figures symbolizing Glory, Fame, Strength, and Prudence. Each of the frames has upon it minute subjects from the Iliad and from Roman mythology. The intervening spaces filled with festoons, monstrous figures, satyrs, fruits, etc. On the top of the central panel is the name of the maker, *Georgius de Ghisiis, Mantuanus*, and the date 1554.

   Diam. 22 inches. Italian, 1554.

   Giorgio Ghisi of Mantua was a well-known engraver of prints as well as a worker at inlaying and damascening metal.

   From the Collection of Prince Demidov of San Donato (sold 1870, lot 631).

6. **Morion** of iron, embossed, chased and inlaid with gold. On the crest combats of horsemen between pairs of monstrous animals; on each side of the body a classical scene, and on the brim trophies and figures.

   H. 12¼ inches. North Italian, about 1560.

7. **Arquebus,** the barrel partly gilt and chiselled; on the lock plate masks, etc., in relief, gilt; the stock elaborately engraved with scenes from the life of David, partly on ivory panels.

   L. 51 inches. German, early 17th century.

   From the Spitzer Collection.

8. **Arquebus,** the barrel richly chiselled, with figures of Jupiter, Mars, and Mercury, within arabesques; the lock plate represents the triumph of Neptune; stock delicately inlaid with scrolls in ivory.

   L. 68 inches. French, 16th century.

   From the Spitzer Collection.

9. **Arquebus,** polygonal barrel, elaborately chased with figures and scrolls; the stock inlaid with arabesque scrolls in engraved ivory.

   L. 62¼ inches. French, 16th century.

   From the Spitzer Collection.

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10. **Arquebus (Matchlock),** the barrel elaborately chased with St. Christopher, animals, masks, etc.; the stock inlaid with plaques of ivory, engraved with figures and hunting scenes.

L. 57½ inches. German, late 16th century.

11. **Sword** with flat blade, curved quillons of silver gilt, of rustic design; the hilt is of silver, elaborately engraved and nielloed with classical subjects in panels. On each side of the blade is stamped SAHAGOM, with the mark of a running wolf, and the arms of Amsterdam.

L. 41 inches. Hilt, Italian, 15th century.

12. **Rapier** with scroll guard, curved quillons, facetted grip and polygonal pommel, all of iron, damascened with ornament in gold; on the pommel grotesque masks, etc. The blade signed ANDREIS MUNSTEN; stamp, a moor's head.

L. 43¾ inches. Italian, 16th century.

From the Spitzer Collection.

13. **Dagger and sheath** with short quillons representing dragons, pommel and mounts of chiselled iron, ornamented with figures of Nereids in relief.

L. 15½ inches. North Italian, 16th century.

14. **Triangular mount of a powder flask** of iron, pierced and ornamented with damascening in gold; in the centre a complicated monogram of capital letters under a crown.

L. 9¼ inches. North Italian, 16th century.

15. **Shaped panel** of iron, embossed and chased with gilding, subject Quintus Curtius leaping into the gulf; border of caryatid figures and masks.

L. 8¼ inches. North Italian, 16th century.

From the Magniac Collection.

16. **Cabinet** with drawers, faced with steel damascened with gold and silver, representing a façade in classical style; on the lower stage figures in full relief in niches.

H. 16½ inches. Milanese, 16th century.

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17. **Casket** of iron, damascened with gold and silver, representing landscapes with figures.

L. 3⅜ inches. Italian, 16th century.

18. **Coffer** of hammered and chiselled iron, with rounded top; the sides are ornamented in relief with Gothic arches filled with delicate tracery.

L. 15½ inches. French, 15th century.

CHAMPLEVÉ ENAMEL.

19. **Reliquary** of champlevé enamel, on copper, gilt and engraved; subject, the Martyrdom of St. Valérie, the patron of the city of Limoges. It is oblong in shape, with a gable top. The martyrdom is seen on the movable lid and on the front of the casket. On the ends censing angels, on the rest of the casket ornamental designs of monsters, etc.

H. 6¼ inches. Limoges work, about 1280–90.

This is probably by the same hand as a marriage casket in the Museum (Mediæval Room), as the annexed details show.

DETAIL FROM MARRIAGE CASKET.

DETAIL FROM RELIQUARY, NO. 19.

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PAINTED ENAMELS.

20. Square panel of painted enamel; subject, the departure of Aeneas from Carthage. The embarkation is proceeding in three vessels, while Dido and Aeneas are standing together in a small building. Carthage appears in the background, the buildings of a reddish purple; the ships are amber-coloured, the ground a bronze-green. Foil sparingly used for the dresses. School of Nardon Penicaud.

H. 8¼ inches. Limoges work, early 16th century.

From the Blenheim Collection, lot 57.

One of a set copied from the woodcuts of Grieneisen's edition of Virgil (Seb. Brandt), published at Strasburg in 1502.

21. Large panel composed of fifteen plaques of painted enamel; subjects from the Aeneid, copied from Marc Antonio's engraving after Raphael, and known as the "Quos Ego." The central panel represents Neptune in his chariot stilling the winds, painted in grisaille, with flesh tints and blue, with gilding. The subsidiary panels are furnished with explanatory inscriptions (modern), copied from the engraving. On the backs of the original panels are the stamps of the Penicaud family.

Size of central panel, 10¾ by 8 inches. Limoges work, 16th century.

By one of the Penicaud family, probably Jean Penicaud II.

From the Spitzer Collection, lot 468, where it is attributed to Leonard Limousin.

22. Quadrangular casket, formed of twelve plaques of painted enamel, in mounts gilt and engraved. The subjects of the panels are from the history of Tobit, and are delicately and skilfully painted in grisaille, from German designs, the explanatory inscriptions in French being in gold. The mounts are cast; on the top is inscribed DEVM · TIME.

H. 4¼ inches. Limoges work, 16th century.

This piece is painted in the style of Jean Penicaud II.

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23. **Quadrangular casket,** composed of five plaques of painted enamel in a silver-gilt mounting. The panels are painted in grey monochrome on black ground, with pairs of the Sibyls, signed I · P. on a scroll. The mounts are unusually rich, and are set with intaglios, etc.

L. 5¾ inches. Limoges work, 16th century.

Bernal Collection, lot 1565. (S. K. M. Exhibition, 1862, No. 1685.)

The style of painting of these enamels is not that of the Penicaud family, and it has been attributed to Jean Poillevé, but it may be by the artist known as Kip.

24. **Panel** of painted enamel, with a bust of Catherine of Lorraine, daughter of Francis of Lorraine, duc de Guise, married in 1570 to Louis de Bourbon, duc de Montpensier. She is represented three quarters to the left, wearing an amber coloured cap, set with pearls and emeralds. On one of the puffs on the left shoulder is pricked the artist's name:—

LEONARD
LIMOSIN

H. 12 inches. Limoges work, late 16th century.

From the Debruge Collection, lot 706, and the Spitzer Collection, lot 487.

25. **Circular medallion** of painted enamel, with a portrait of a young man, three quarters to left, wearing black cap with white feathers, and black doublet. The face is that of a youth of about fifteen to twenty years of age, with broad forehead, sleepy eyes, a large long nose, small mouth and narrow chin. Signed by Leonard Limousin, 1550.

Diam. 3¾ inches. Limoges work, 1550.

This portrait has been stated to be that of Charles IX. of France, but it was painted in 1550, the year of his birth.

26. **Square panel from a casket,** of painted enamel; subject a pleasure party of men and women in a boat; over the gunwale two flasks are hung. Inscription in gold, MON ♡ MON QV .. VOUS · ABANDONE PRENE · LE · QVAR · IE · LE · VOS · DONE. The figures in grisaille, delicately tinted; the background black. By Pierre Reymond.

H. 3 inches. Limoges work, 16th century.

Probably from the same casket as No. 27.

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27. **Oblong panel from a casket,** of painted enamel; subject, the Rape of Helen. A group of warriors issuing from a portal, in their midst Helen and Paris, who alone is dressed in the costume of the 16th century; above is the inscription, LA · PINSE · DE · LENE and SAN MAL · PANCER · MON · ♡ AVES. The figures are in grisaille with slight flesh tints; the background black. Over the portal the initials P · R. in gold (Pierre Reymond).

H. 3⅛ inches. Limoges work, 16th century.

28. **Oblong panel from a casket,** of painted enamel; subject, the Triumph of Caesar. He is seated on a four-wheeled car drawn by warriors, while behind is seen a crowd of soldiers. Inscription in gold, LE · TRIOMFE · SESAR · AMPERER; and on the edge of the car the initials P · R. (Pierre Reymond). The figures are in grisaille, with slight flesh tints, the background a dull blue.

H. 3 inches. Limoges work, 16th century.

29. **Square panel from a casket,** of painted enamel; subject, the Judgment of Paris. He is dressed as a warrior, and sits under a tree with the three goddesses before him. Inscription in gold, IE · SVIS · PARIS · PRIN · DE · AMOR. The figures in grisaille, with flesh tints; the background blue. By Pierre Reymond.

H. 3 inches. Limoges work, 16th century.

Probably from the same casket as the foregoing.

30. **Circular dish** of painted enamel; subject, Moses striking the rock; the prevailing colours are blue and green, with purple and golden yellow. On the back is a figure of Jupiter, between two members of religious orders, after Etienne de Laune. Signed by the artist, M · C · (Martial Courtois).

Diam. 17⅞ inches. Limoges work, about 1580.

From the Debruge and Addington Collections. (S. K. M. Exhibition, 1862. No. 1850.)

31. **Oval dish** of painted enamel in brilliant colours; subject, the Woman of the Apocalypse riding on the seven-headed beast. Before her kneel an emperor, king, pope, cardinal, bishop, etc. Richly decorated back signed COVRTOIS. By Martial Courtois.

Diam. 21⅝ inches. Limoges work, about 1580.

From the Collection of Sir Edmund Lechmere, Bart. (S. K. M. Exhibition, 1862. No. 1852.)

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32. **Pair of candlesticks** with broad bases, each ornamented with twelve oval bosses, on which are the Labours of Hercules, alternating with various deities. On the dishes are allegorical processions of horsemen and musicians. By Jean Courtois.

H. 7⅛ inches. Limoges work, about 1560.

From the Addington Collection. (S. K. M. Exhibition, 1862. Nos. 1846, 1847.)

33. **Oval dish** of painted enamel, in colours; subject, the Destruction of Pharaoh's host in the Red Sea. The colours are brilliant blue, green, golden yellow, etc. The drawing is good and the flesh tints ruddy. On the back caryatid figures and the signature of the artist, I · C. (Jean Courtois).

Diam. 21⅛ inches. Limoges work, middle of the 16th century.

34. **Circular plate** of painted enamel; subject, the Brethren of Joseph finding the money in their corn-sacks. Foil is liberally used in the dresses, and the flesh tints are more decided than in the work of Susanne Court. Signed on the back, I. C. (Jean Courtois).

Diam. 7⅞ inches. Limoges work, middle of the 16th century.

35. **Oval concave panel** of painted enamel; subject, a female figure symbolizing Wisdom, painted in a bold and somewhat careless style. She is standing to the right, holding a mirror and a staff with a serpent. Foil is liberally used on the body, etc. School of Jean Courtois.

H. 13⅜ inches. Limoges work, late 16th century.

36. **Tazza** of painted enamel; subject, Jacob's Dream; in grisaille, with ruddy flesh tints. Jacob is asleep beneath a tree, a city in the distance. Signed I. C. (Jean Courtois).

H. 4¼ inches. Limoges work, 16th century.

37. **Oblong panel** of painted enamel; subject, Venus and Cupid within an arabesque framework after Etienne de Laune. On either side are flaming hearts, a green snake, a snail, etc. Black background, brilliant green enamel and spots of ruby and sapphire foil. Signed, I. D. C. (Jean de Court).

H. 5¼ inches. Limoges work, late 16th century.

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38. **Oblong panel** of painted enamel; subject, an arabesque design composed of a figure of Minerva under a canopy and surrounded by monsters, birds, deer, etc., after Etienne de Laune. Black background, with brilliant ruby and sapphire foil, turquoise details and gilding. Signed, I. C. (Jean Court).

H. 4¼ inches. Limoges work, late 16th century.

39. **Oval concave panel** of painted enamel; subject, Diana of Poitiers (1499–1566) in a triumphal car drawn by two lions. Beside her a hound covered with her monogram. Above the word DIANE in a panel in gold. On the car the signature of the artist, F. L. (François Limousin?).

H. 11¼ inches. Limoges work, middle of the 16th century.

40. **Oval mirror** of glass, with gilt frame. In the back is set a painted enamel; subject, Meleager and Atalanta at the death of the Calydonian boar. Brilliant tints with foil. Probably by Jean Limousin.

H. of enamel, 3½ inches. Limoges work, 16th century.

From the Spitzer Collection, lot 493. The frame is an electrotype in copper.

41. **Tazza** of painted enamel; subject, King Ahasuerus and Haman at the feast provided by Esther. The king and queen are seated under a green canopy while Haman sits bareheaded on the other side of the table. Foil is freely used in the dresses. Signed I. L. (Jean Limousin).

H. 4⅝ inches. Limoges work, 16th century.

42. **Tazza** of painted enamel; subject, Judith and Holofernes. The headless body of the latter lies in his tent, while Judith places his head in a sack held by another woman. On the foot the Continency of Joseph. The flesh is in grisaille, the colours brilliant and enriched with foil. Signed, I. L. (Jean Limousin).

H. 5⅛ inches. Limoges work, 16th century.

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43. **Salt-cellar** of painted enamel, hexagonal, but with circular top and bottom. In the cup a female bust; on each of the six faces a full length figure of a god or goddess. Painted with great delicacy in brilliant colours with a quantity of foil. Black ground. Signed, I. L. (Jean Limousin).

H. 3¼ inches. Limoges work, 16th century.

44. **Two spoons** with black horn handles and silver mounts. The bowls are of painted enamel, with figures of Apollo and a female playing a lute. Black ground with brilliantly coloured details. Probably by Jean Limousin.

L. 7⅛ inches. Limoges work, 16th century.

45. **Tazza** of painted enamel; subject, Mucius Scaevola burning his hand before Porsenna, painted in rich colours with a lavish use of brilliant blue foil. Probably by one of the Limousin family.

H. 2⅝ inches. Limoges work, 16th century.

46. **Oval plaque from a mirror** of painted enamel; subject, Dido appealing to Juno. The queen is in a landscape with a ship seen in the distance, and Juno appears through an opening in the clouds. Colours of unusual brilliancy, green, blue, etc., enhanced by red and blue foil. Signed, S. C. (Susanne Court).

H. 3¾ inches. Limoges work, late 16th century.

From the Blenheim Collection, lot 20.

47. **Oval plaque from a mirror** of painted enamel; subject, a large vase in a landscape; out of it a tree is growing and is being watered by two cupids. Above a white riband inscribed *Lamovr . se . mevrt . si . elle . nest arovsee.* Signed, S. C. (Susanne Court). Brilliant colours; the background blue.

H. 3¾ inches. Limoges work, late 16th century.

From the Blenheim Collection, lot 22.

48. **Oval dish** of painted enamel in brilliant colours; subject, Apollo and the Muses, the principal colours being a deep green and blue. In the field the signature of the artist, SVSANNE COVRT. A cartouche in grisaille on the back.

Diam. 19⅝ inches. Limoges work, late 16th century.

A fine and characteristic example of the artist. All the faces are either in profile or three-quarter face, and stand out sharply from the background. Coloured foil is liberally employed for the dresses.

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49. **Circular plate** of painted enamel; subject, Esau selling his birthright, shown in the various episodes, after Etienne de Laune. Signed by the artist, S. C. (Susanne Court). Part of the same set as the following example.

Diam. 7⅞ inches. Limoges work, late 16th century.

50. **Circular plate** of painted enamel; subject, the Burial of Abraham, after Etienne de Laune. Signed by the artist, S. C. (Susanne Court). All the details are highly finished with minute care.

Diam. 7⅞ inches. Limoges work, late 16th century.

51. **Quadrangular casket** with arched top, formed of seven panels of Limoges enamel, in gilt mount. The subjects are from the history of Abraham and Isaac. The panel on the top bears the signature of the artist, SVSANNE COVRT. The colours are very brilliant, and they are further enhanced by the liberal use of foil and gilding.

L. 8¾ inches. Limoges work, late 16th century.

From the Fountaine Collection, lot 131.

52. **Ewer,** painted in brilliant colours. On the upper part are children playing musical instruments; below the Passage of the Red Sea.

Signed by the artist,

H. 10½ inches. Limoges work, late 16th century.

From the Addington Collection. (S. K. M. Exhibition, 1862. No. 1859.)

GLASS.

53. **Goblet** of clear glass, enamelled and gilt with a scene representing a prince and attendants. The enamel is white and in relief, the details in red, entirely covered with gilding. It is in a silver gilt mount on a high foot, repoussé with fleurs-de-lis in a diaper on the lower part, while immediately beneath the glass are pairs of birds perched on formal plants.

H. 10⅝ inches.

The glass is Arab work of the early 14th century. The mount is doubtless French of about the same date.

From the Palmer family of Ladbroke in Warwickshire.

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54. **Mosque lamp** of glass, with an ornamental inscription and designs in blue enamel with red and gilding. Round the upper part three circular medallions with a flower in the centre of each; six loops for suspension.

H. 12 inches. Arab work, 14th century.

55. **Goblet** of pale blue opaque glass; the body is painted with scale work in red, and on each side is a medallion with a pair of figures.

H. 7 inches. Venetian, about 1450.

56. **Standing cup and cover,** slightly enamelled and gilt. It is of an elegant form, the bowl ornamented with blue and red bosses within a large diaper pattern of ribs. The cover has radiating ribs and a melon shaped top. Beneath the foot is a scratched inscription in Servian alluding to drinking.

H. 16⅞ inches. Venetian, 15th century.

57. **Cylindrical goblet and cover** of opalescent glass, blown into a mould and representing a triumph of Neptune in relief. On the cover three dolphins.

H. 9¼ inches. Venetian, 16th century.

58. **Drinking glass,** very thin and light. The stem is in the form of a hunchback dressed in trunk hose; the figure blown into a mould, but not communicating internally with the bowl. Details in coloured glass, with gilding.

H. 12 inches. Venetian, 16th century.

59. **Cup and cover** of enamelled glass, imitating in form a German mazer bowl. The cup has a flattened globular body, and the cover which fits inside it has a similar form; high foot and flat top with a rim. On the lid two coats of arms and the date 1518. Decoration a scale pattern in white and coloured enamel with gilding.

H. 6 inches. Venetian, 1518.

ITALIAN MAJOLICA.

60. **Circular cistern** of Urbino ware, with handles in the form of female figures, painted in colours. Inside the subject of Moses striking the rock. Outside, grotesques on a white ground.

H. 10 inches. Italian, about 1560.

From the Fountaine Collection, lot 390.

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PLATE III.

No. 66. GERMAN GOLD CUP.

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61. **Pair of two-handled oviform vases,** of Urbino ware, painted in colours with classical scenes, *e.g.* Hercules and Deianira. On the foot of one is inscribed FATE · IN · BOTEGA · DE · ORATIO · FONTANA.

H. 21½ inches. Italian, about 1550.

From Horace Walpole's Collection at Strawberry Hill and from Lord Morley's Collection.

62. **Oviform vase,** with twisted handles, of Urbino ware, painted in colours. On each side a medallion with two Roman soldiers. The foot modern.

H. 23½ inches. Italian, probably by one of the Patanazzi family, late 16th century.

63. **Pair of Pilgrim bottles,** of Urbino ware, with mask handles, from which proceed ammonite-like scrolls in relief in blue. The decoration consists of arabesques of caryatid and moustrous figures.

H. 15⅞, 16¼ inches. Italian, about 1550.

From the Fountaine Collection, lots 223, 224.

64. **Pair of Pilgrim bottles,** of Urbino ware; on one the coat of arms of a Spanish family, on the other two medallions with Bacchus and an old man warming himself. Over each a flaming fire with the motto *Ardet aeternum*; the ground covered with arabesques.

H. 15½, 15⅝ inches. Italian, about 1550.

From the Gavet Collection, lots 392, 396.

65. **Figure** in terra cotta, covered with tin glaze and coloured; representing Amphitrite, standing on a dolphin and holding a sail. Style of della Robbia ware.

H. 31 inches. Italian, 16th century.

CUPS, ETC., IN GOLD AND HARD STONES.

66. **Cup and cover** of gold, the foundation being a solid plate, covered with cloth of gold and set with pearls and other jewels. On the top a figure of a Saracen on horseback, and inside is a gold medal of the Emperor Rudolph II. (1552–1612).

H. 7⅛ inches. German, about 1600.

[Plate III.]

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67. Reliquary of gold, richly enamelled and set with jewels, containing a thorn from the Crown of Thorns. The relic is set in a cabochon sapphire, and has around it figures of the Almighty, the Virgin, and St. John the Baptist. This is framed within a group of the Apostles, all in enamel. Beneath is the inscription:—

Ista est una spina corone
Domini nostri ihesu xpisti.

The whole is supported on a mount on which is represented the Resurrection from the Dead; the base is architectural. On the back are figures of St. Michael and St. Christopher.

H. 12 inches. Spanish, late 16th century.

68. Chalcedony vase mounted in gold, richly enamelled. The body is formed of a single piece of honey coloured stone, hollowed and with handles carved in the form of heads of Pan, while the surface has vine branches and grapes in relief. The enamelled decoration of the mounts is of unusual richness, and in a wonderful state of preservation; the enamel is partly encrusted and partly translucent; the latter being used to fill engraved designs. On the cover are figures of satyrs. The foot is formed of rams' heads on a square plinth, with figures of Bacchus in sunk panels.

The vase is antique Roman, the mounts Italian of the 16th century.

H. 8½ inches.

[Plate IV.]

69. Oviform ewer of bloodstone, mounted in gold and set with jewels. The spout is a half griffin, the handle a winged serpentine monster surmounted by a figure of Cupid.

H. 7¼ inches. Italian, 16th century.

70. Lapis lazuli vase and cover, with slight mounts of gold, set with jewels. Round the shoulder are bosses and below are radiating ribs. On the cover an enamelled group of Venus and Cupid.

H. 4⅛ inches.

The vase is believed to be antique Roman; the mounts are probably Italian of the end of the 16th century.

71. Jasper vase and cover, with two handles, mounted in gold, enamelled and jewelled. The mounts are of unusual elegance and beauty. On the cover is a double head of Cupid, surmounted by a large crystal of ruby.

H. 4⅞ inches. The mounts are German of the 16th century.

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PLATE IV.

No. 68. ROMAN VASE IN RENAISSANCE MOUNT.

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PLATE V.

No. 77. ROCK CRYSTAL CUP IN GOLD MOUNTS.

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72. **Oval tazza of variegated agate,** on high foot, mounted in gold, enriched with enamel and jewels. The stone is of an unusual colour, and the mounts, which are executed with great taste, are well adapted, both in design and in the colours of the enamels, to the nature of the stone.

H. 5⅛ inches. German, 16th century.

The five foregoing pieces, Nos. 68–72, were exhibited by the Duke of Devonshire at the Exhibition of Enamels held at the Burlington Fine Arts Club in 1897, and are included in the catalogue under the number 245–245 d.

73. **Agate ewer,** mounted in gold, with enamel and rubies.

H. 5½ inches. French, 16th century.

74. **Rock crystal tazza,** mounted in gold. The bowl is in the form of acanthus leaves, with engraved dragons between them; baluster stem. The mounts are engraved and the hollows filled with enamel.

H. 5⅞ inches. Italian, 16th century.

75. **Rock crystal ewer,** with engraved designs, mounted in gold richly enamelled and set with jewels. On the upper part are vine scrolls and birds; below Neptune and sea nymphs. Round the body a broad gold band enamelled with groups of fruit alternating with rubies and diamonds.

H. 10⅞ inches. German, 16th century.

76. **Rock crystal cup and cover,** engraved over the whole surface; slight mount of gold, enamelled. The bowl and ewer are both wreathed with deeply cut diagonal lines; the cover is surmounted by a figure of a wyvern in crystal, held in place by a small gold band.

H. 10 inches. German, 16th century.

77. **Rock crystal standing cup and cover,** with two handles, mounted in gold, enamelled and set with jewels. On the bowl is engraved the Triumph of Galatea; handles in the form of dolphins. The cover represents a stork. The mounts are ornamented with a fret pattern, each oblong containing either a fruit in enamel or a ruby or diamond.

H. 10¾ inches. German, 16th century. [Plate V.]

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78. Pair of rock crystal vases, mounted in enamelled gold. The bodies are of graceful oviform outline, with spreading lips; one is engraved with festoons of fruit, the other with leafy scroll, of elegant design. Scroll handles in open work, chased and enamelled in black, emerald green, etc.

H. 5¼ inches. German, 16th century.

79. Rock crystal low vase and cover, with two handles, mounted in gold; the sides are engraved with slender plants, hanging from the top and springing upwards from the base. The cover and bottom are both engraved with gadroons, and are mounted in richly enamelled gold, with four diamonds set in the foot.

H. 5 inches. German, 16th century.

∴ On one side is a pear-shaped cartouche with the name Akbar in Arabic. It is possible that this belonged to the great Akbar, the Emperor of Hindustan (1542–1605).

80. Rock crystal bucket, with overarching handle formed of crystal and gold beads alternately. It has two ears in the form of rams' heads, while round the sides is engraved a marsh scene with waterfowl and a deer.

Diam. 6 inches. German, late 16th century.

81. Shell-shaped cup of dark-green jade, mounted in gold enamelled. The sides are ornamented with honeysuckle pattern in low relief; the handle is in the form of a contorted dragon-like figure. The mounts are richly chased and enamelled white, with details in ruby and sapphire enamel.

H. 7½ inches. German, 16th century.

82. Bloodstone standing cup, mounted in chased gold, enamelled and set with jewels. It is boat-shaped, with five pillars at the stern, forming a balustrade; below this are elaborately chased cartouches brilliantly enamelled. The foot is enamelled blue, and set with carbuncles.

H. 7⅞ inches. German, 16th century.

83. Agate bowl, green with red, etc., three-sided, with slight mounts in gold, enamelled. On each lobe is a pecten shell in low relief. The foot is circular, with a narrow mount.

H. 4 inches. German, 16th century.

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PLATE VI.

No. 87. GERMAN BOOK COVER OF SILVER. FROM BAMBERG.

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84. Oval agate bowl, light red, lilac, etc. Outside are radiating acanthus leaves in low relief. The lip has a mount of gold, engraved with detached scrolls, filled with black and coloured enamels.

Diam. 7¼ inches.

The bowl appears to be French work, while the mount is German; both of the 16th century.

85. Rock crystal plaque, engraved in intaglio, with a copy of the fresco of the Sale of Cupids at Herculaneum. Gold enamelled frame.

Diam. 6¼ by 4⅞ inches. Modern.

The fresco was discovered at Herculaneum in June, 1759, and is reproduced in "Le Pitture d'Ercolano" (Naples, 1762), vol. iii. pl. 7.

86. Rock crystal medallion, engraved in intaglio, with a Sacrifice. Six women and two men before a façade with Ionic columns; a tree behind the altar.

Diam. 1¾ inches. Italian, 16th century.

SILVER PLATE.

87. Cover of a book of the Gospels, with details in high relief. The Virgin and Child, with angels, between St. John the Almoner, giving arms to a cripple, and the Empress Helena. Beneath the figure of the Virgin are two shields, viz.: 1. per fess azure and argent. 2. Gules the letter A or. At the corners the Fathers of the Church, and above is a canopy of intersecting arches.

H. 11⅛ inches. German, about 1500.

[Plate VI.]

The arms are said to be those of Count Althann (of Silesia), but this family bears gules on a fess argent a letter A sable.

88. Cover of a book of the Gospels, similar to the foregoing. The circular centre is modern, and doubtless replaces some more precious ornament. On the dexter side is St. Barnabas, on the sinister St. Leger. In the corners the symbols of the four Evangelists. The shields of arms and details are similar to the last.

H. 11⅛ inches. German, about 1500.

These two covers have stamped on the backs the numbers I and II, and on the latter is scratched "aus den Stift St. Stephani in Bamberg 1803 aufgelöst."

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89. **Ewer of silver gilt,** richly embossed and chased, of unusually fine work. It has an oviform body with two circular medallions of Neptune and Amphitrite. Stamp, a hand holding three ears of corn? Three other stamps occur on a loose plate, including the mark of Antwerp.

H. 13¾ inches. Flemish, about 1580.

90. **Circular salver of silver gilt,** boldly embossed and chased. In the centre are the arms of Aspremont de Lynden and Reckheim; around are twelve oval depressions or "wells," recalling the designs of Palissy dishes. On the border are panels with the Plagues of Egypt and the destruction of Pharaoh's Host.

Diam. 18⅝ inches. Flemish, about 1580.

Three stamps, that of Antwerp, a majuscule black letter N, and a Roman W under a crescent.

91. **Ewer of silver gilt,** embossed and chased. On each side an oval medallion with a female figure, one holding a parrot, the other a tazza and ewer. On the upper part two panels, with Samson and Delilah and the slaying of the Philistines.

H. 15½ inches. German, about 1590.

Stamps of Nürnberg, and of Bayer of that city.

92. **Circular salver of silver gilt,** of unusually elaborate and rich design. In the centre an enamelled medallion with the arms of Maurice, Prince of Orange and Count of Nassau, surmounted by three crests (1566-1625). Three oval panels containing the subjects of Jonah cast up by the whale and Daniel in the lions' den. On the edge cherubs' heads.

Diam. 22½ inches. German, about 1610.

Stamps of Nürnberg and of Bayer of that city.

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93. **Ewer,** embossed and chased; the lip is oval and the handle is formed of a terminal figure of Pan. On the body the Rape of Helen, after Raphael. Signed, HR. 1559.

H. 14½ inches. German, 1559.

94. **Oval salver,** embossed and chased. In the centre a coat of arms, viz.: party per pale three roses in bend; crest two feathers, each charged with a rose. Around, the gods of Olympus and marine deities, signed and dated, HR, 1558.

Diam. 19 by 16⅝ inches. German, 1558.

95. **Silver bell,** cast and slightly chased, with details of extraordinary elaboration, consisting of festoons of flowers, masks, insects, etc., some of them doubtless moulded from the actual animal or plant.

H. 5½ inches. German, late 16th century.

From Horace Walpole's Collection at Strawberry Hill.

96. **Cylindrical goblet** of silver gilt, highly embossed and chased, to represent the siege of a fortified city, with Saracens in the foreground. Below are Biblical scenes, the Destruction of Pharaoh's Host, the Golden Calf, etc.

H. 8½ inches. German, late 16th century.

Stamp of Nürnberg, N in a circle.

97. **Set of twelve tazze,** embossed and boldly chased. In each is a large central figure of one of the Virtues, an Olympic deity, etc. Probably from prints by one of the Flemish engravers of the school of Collaert the Elder.

H. 5⅝ inches. Diam. 8⅛ inches. German, about 1580.

Stamps, the pine cone of Augsburg, and mark of Philip Holbein (of Frankfort)?.

On one of the twelve, that with a mother and child, is another stamp, and on the dog's collar is engraved S. H.

From the arms engraved under the foot of each tazza the set would appear to have belonged to the Counts von Thun of Bavaria.

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98. **Tazza of similar character,** embossed and chased, with the Forge of Vulcan; border of a thin and unusual style.

H. 5 inches. Diam. 7¼ inches. German.

On the foot is stamped the pine cone of Augsburg and another mark.

Bought by Baron Ferdinand Rothschild in the Island of Patmos.

A tazza with the same subject, but reversed, is in the Louvre (De Laborde, "Emaux du Louvre," No. 847; Labarte, "Les Arts Industriels," Atlas, pl. lxvi.). The border and stem differ in style.

99. **Circular plateau** on foot of silver gilt, embossed and chased in unusually high relief. A combat of horsemen and scenes from the life of Samson.

H. 2½ inches. Diam. 12 inches. Probably German, though somewhat unusual in style. Late 16th century.

100. **Standing cup and cover,** silver gilt, enamelled and ornamented with a disc of niello. The style is elaborate and rich. The bowl, cover and foot are embossed with lobes; the lip is engraved with a formal design filled in with enamel, blue, green and red. On the top a niello disc, with the lion of St. Mark, and inside the cover an enamelled medal of the Emperor Maximilian II.

H. 10¼ inches.

The style of this piece is remarkable, and it has been called Venetian, but this seems scarcely likely.

101. **Pair of standing cups and covers** of silver gilt, embossed, etched, and chased. In each the middle of the body is cylindrical, with terminal figures and bosses; it expands above and below, and is chased and etched. Inside the cover a medal of Leonhart Tucher at the age of 81, in 1568, and under the foot the arms of Tucher of Nürnberg, with the inscription *Herrn Leonharten Tuchers seligen gedechtnis den* 13 *Monatstag Martij A°.* 1568. (The medal and arms may be later additions.)

H. 10 inches. German, 16th century.

Stamps, N of Nürnberg and mark of Christopher Lindenberger, Master, 1546.

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PLATE VII.

No. 104. SILVER GILT CUP.

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102. **Standing cup and cover,** formed of a cow's horn supported by a bird's claw, all in silver gilt. On the mount of the lip the subjects of Lot and his Daughters, and Quintus Curtius leaping into the Gulf, and the inscription EIN GREIFFEN CLO BIN ICH GENANT IN ASIA ARABIA WOL BEKANT. In front is a shield of arms, viz.: quarterly 1, 4. an escarbuncle; 2, 3. a bend sinister; supporters griffins; above is the date 1550 (added after the gilding) On the cover the same arms repeated and another coat, viz.: three Maltese crosses, two and one.

H. 15½ inches. German, 16th century.

Stamps, the wheel of Mayence, and a maker's mark.

103. **Tall standing cup and cover** of silver gilt and embossed. The body and cover represent a pine cone, and are supported by a sturdy figure of Bacchus.

H. 25½ inches. German, late 16th century.

Stamps, N of Nürnberg and mark of Hans Petzolt of Nürnberg, who died in 1633.

104. **Tall standing cup and cover** of silver gilt, embossed in petal like lobes, alternating with chased cartouches.

H. 22 inches. German, about 1600.

Stamps, N of Nürnberg, and mark of Hans Petzolt, as before.

[Plate VII.]

105. **Tall standing cup and cover** of silver gilt, embossed with bold gadroons; on the cover is the figure of a Pope.

H. 19¼ inches. German, about 1600.

Stamps, N of Nürnberg, and mark of Michael Müller, Master 1612.

Under the foot is an added plate inscribed:—

M · H · DEULL
CVSTOS ·
1711.

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106. **Standing cup and cover** of silver gilt, embossed and chased, with trophies of fish and birds among arabesques.

H. 15 inches. German, about 1580.

Stamps, N of Nürnberg, and mark of ? Joh. Schuhmacher, of Augsburg, died 1608.

107. **Standing cup and cover,** parcel gilt and ornamented with applied figures and subjects; figures of the Virtues and groups of military trophies. On the cover a bust of Gustavus Adolphus, King of Sweden (b. 1594, d. 1632), and inside a highly eulogistic inscription referring to him.

H. 13⅝ inches. North German, late 17th century.

108. **Standing cup and cover** of silver gilt, embossed and chased On the body figures of Bacchus, Apollo, etc., with trophies, masks, and vases of flowers.

H. 12¼ inches. German (Augsburg or Nürnberg), about 1580.

109. **Double standing cup** of silver gilt, richly embossed and chased, and with an etched border. On the body are medallions with female masks. Under the foot of each is a medallion in relief with the subject of Lot and his Daughters.

The two cups fit together at the mouth and form either two separate drinking cups or a standing cup as a table ornament.

H. singly 8⅝ inches, together 16¼ inches. German, about 1560.

Stamps, the pine cone of Augsburg, and the mark of ? Kaspar Bauch of Nürnberg, died 1583.

110. **Double standing cup** of silver gilt, embossed and chased, similar in general character to the foregoing. The design consists of bosses with six of the gods of Olympus. Under the foot shield with W. R.

H. singly 9 inches, together 17 inches. German, about 1560.

Stamps, N of Nürnberg, and the mark of Hans Braband, died 1569.

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PLATE VIII.

No. 112. OSTRICH EGG CUP.

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111. **Ostrich-egg cup,** mounted in silver gilt and chased, the bands containing the egg pierced. The base chased with trophies of fruit; on the cover an ostrich holding a horse-shoe, inside a medal of IERONIMVS . LOTER . ÆTAT · XXXXVI · 1544.

H. 15¼ inches. German, about 1570.

Stamps

112. **Ostrich-egg cup,** mounted in silver, boldly chased and gilt; the bands containing the egg chased with masks, terminal figures, etc.; on the lip busts and the date 1554. On the cover a figure holding two shields of arms, viz.: 1. a hare springing from three mounts. 2. Three staves, one in pale and two in saltire, dividing the letters V. D.

H. 14⅝ inches. German, 1554.

[Plate VIII.]

113. **Ostrich-egg flask,** mounted in silver gilt and chased, with screw cap. Under the foot is a coat of arms, viz.: a wolf rampant, and crest a demi-wolf, and the date 1627 (the 27 added later); around, IOHAN · HEINRICH · HIBSCHMAN · VON BIBERBACH · D · SV · S. (Biberbach is in Bavaria.)

H. 10⅞ inches. German, about 1600.

Stamp, the pine cone of Augsburg, arrow and star (compare Rosenberg, No. 958).

114. **Nautilus-shell cup,** mounted in silver gilt and chased. The ornament on the shell itself has been executed in China and represents dragons among clouds. The engraved band round the lip is supported by marine figures, and the mount at the back of the shell represents a sea monster, on the back of which is the infant Hercules. The base is in the form of a bird's claw.

H. 10½ inches. South German, about 1580.

115. **Nautilus-shell cup,** mounted in silver gilt, embossed and chased. The bands represent tritons holding dolphins, from the same model as those in the following specimen. The stem is in the form of a figure of Neptune riding on a sea monster.

H. 9 inches. Flemish, 16th century.

Stamp the year mark of Antwerp of 1581.

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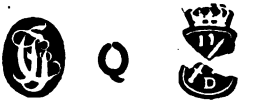
116. Nautilus-shell cup, mounted in silver embossed and chased. The bands are of the same model as the preceding example. On the top is a figure of Neptune on horseback. Baluster stem with lion masks.

H. 11⅝ inches. Flemish, about 1590.

Three stamps

117. Tall standing cup in the form of a figure of Neptune of silver gilt supporting a nautilus shell with upraised hands. The shell has been etched with acid and part of a lace-like design remains; on the top is a dragon with raised wings set with rubies and emeralds. The base is a tortoise on an oval stand.

H. 16¾ inches. German.

Three stamps on the base, a cypher? the letter Q, and Dresden mark. 

This piece is of several dates. The oval base is of the 18th century; the figure of Neptune may be a hundred years older.

118. Standing cup and cover of silver gilt and chased. The upper part is oviform and the bowl and cover are set with shell cameos of saints, etc. Baluster stem with acanthus leaves.

H. 11½ inches. French, about 1550.

The persons represented are, on the cover, the Virgin and Child, St. Thomas Aquinas (?), Tobit, St. Bernard, St. Gregory the Great, and a tonsured saint with a lance. On the bowl, Our Lord, St. Margaret, Tobit, St. Nicholas, an angel, the Virgin, St. Peter with sword, an angel, St. Geneviève, the Devil. On foot, St. Cosmas, St. Damian, St. James, St. Peter with sword, Tobit.

119. Chalcedony cup and cover in silver gilt mounts. The body is globular, the cover conical, the knop has spiral flutes and the base is octagonal. The mounts are simple, and of Gothic character. The colour of the stone is mainly grey, passing into lilac or a milky tint, with veins of red and white.

H. 10½ inches. German, about 1480.

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PLATE IX.

No. 121. ONYX CUP.

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120. Bloodstone cup, with scroll-shaped bowl, on silver gilt stand in the form of a man dressed in jacket, trunk hose, and a wide brimmed hat; he carries a bunch of grapes in his right hand and a staff wreathed with vine in his left. From his back springs a vine which is continued up the back of the cup, and is surmounted by the figure of a monkey.

H. 9 inches. German, about 1630.

121. Onyx cup on a silver gilt mount in the form of a figure of a miner. The base on which he stands is surrounded by a number of crystals of smoky quartz. At the back of the bowl a wyvern in silver gilt.

H. 9 inches. German (Saxon?), about 1650.

[Plate IX.]

122. Quartz cup, mounted in silver gilt; the body in white, the points of the crystals red or amethystine. At the back a figure of Neptune mounted on a dolphin. The stem is formed of a satyr-like marine monster, riding on a tortoise; three snails as feet.

H. 8¾ inches. German, about 1590.

Stamps, the pine cone of Augsburg, and two others.

123. Miniature standing cup and cover; the body is a rock crystal cylinder, mounted in silver gilt, embossed and chased, with small busts in high relief.

H. 8⅞ inches. South German, about 1580.

124. Miniature tankard and cover of silver gilt, embossed and chased. The body, like the last, is a cylinder of rock crystal, and an octagonal crystal is set in the cover. The thumb piece represents Susanna and the elders.

H. 6⅝ inches. South Germany (Munich?), about 1580.

125. Vase for rose water, formed of one half of a Seychelle nut, mounted in silver gilt, embossed and chased. The bands represent allegorical female figures, winged and with serpentine tails. The decoration generally is of a marine character, perhaps in allusion to the nut which forms the bowl, as such nuts are commonly found floating on the sea. Hence the French name, "Coco de mer." On the cover is a figure of Jupiter, a modern addition.

H. 17½ inches. German, about 1580.

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126. Vase and cover of silver gilt and embossed, set with plates of painted enamel on copper. This eccentric object has been made to commemorate the siege of Freyberg in Saxony in 1643, and the prowess of the Colonel of the Guard, Wolf Friedrich Mussels von Ermreuth. The enamels represent scenes in the siege, with an explanatory label above each. The intervals are filled with military trophies.

H. 19¾ inches. Saxon, about 1643.

127. Standing cup of silver parcel gilt. It is in the form of a leaf, and the stem is in the form of three smiths hammering at an anvil. On the front of the anvil is a shield of arms, viz.: on a pale an eagle displayed; crest an eagle displayed. In the field is written "*Adam Schmidt* 1690."

H. 17 inches. German, about 1690.

Stamps, the pine cone of Augsburg, and the mark of Mathew Wolff, died 1716. (See also No. 139.)

Probably a gift to a guild of smiths.

128. Tall flagon and ewer of silver parcel gilt. It has a narrow cylindrical body with bands of embossed scrolls, a pierced band in relief, and a landscape with huntsmen and hounds. Inside the cover is a coat of arms with lion supporters, viz.: an entrance gateway with portcullis, surmounted by crossed keys, below the date 1622.

H. 15½ inches. German, 17th century.

Stamps, a rose (Lübeck) and a confused stamp of an imperial eagle.

129. Cylindrical tankard and cover, parcel gilt, with subjects in relief, oxidized. Round the body a series of four subjects chased in high relief representing parts of the story of Susanna.

H. 9¾ inches. German, late 17th century.

Stamps, pine cone of Augsburg, and that of Seb. Mylius, died 1722, or Joh. Seb. Mylius, died 1727.

The panels forming the sides of this tankard are numbered VI. VII. VIII. and are therefore only part of a series.

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130. **Cylindrical tankard and cover** of silver gilt and oxidized, with subject in relief. Round the body a camp scene with a night attack: in the foreground are several cavaliers, including a marshal, probably the Stadtholder (afterwards William III. of England), on the lid military trophies in high relief and inlaid with pearl shell. The handle is in the form of a half eagle, the expanded wings being attached to the cover.

H. 8½ inches. Dutch, about 1680.

131. **Table ornament** of pearl shell and silver gilt. It represents a naked figure of the youthful Bacchus astride a barrel, crowned and encircled with vine and holding a cup in his hand. The head of the figure is movable, and the whole thus forms a vase.

H. 10¾ inches, L. 6¼ inches. German, about 1570.

Stamps, N of Nürnberg, and probably of Melchior Bayer (died 1577).

132. **Standing cup** of silver parcel gilt in the form of a peasant woman walking with a covered pannier on her back, a kettle in her left hand and a staff in her right. Her head is movable.

H. 8½ inches. German, about 1590.

Stamps, pine cone of Augsburg, and Z. E. (Rosenberg 133.)

133. **Standing cup** of silver parcel gilt in the form of a peasant carrying a pannier on his back; in his left hand a large bunch of grapes, in his right a staff.

H. 8½ inches. German, about 1590.

Stamps, N of Nürnberg, and that of Elias Lencker, Master 1562 (died 1591).

134. **Table ornament or cup** of silver parcel gilt. It represents a huntsman richly dressed in the costume of the end of the 16th century, holding a boar spear and leading a dog. The man's head is removable. Oval stand covered with fern-like branches and lizards in full relief. Within the stand is a clockwork movement which works three wheels on which the whole figure rolls.

H. 12¾ inches. German, about 1590.

Stamps, N of Nürnberg, and of Christof Ritter? (1547).

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135. **Standing cup** of silver gilt and chased, in the form of a rampant boar, his forelegs resting on a small oak tree. His head is removable and forms a cup. In front a shield of arms, a modern addition.

H. 10¼ inches. German, about 1590.

Stamps, the pine cone of Augsburg, and Johannes Lencker, 1573–1637.

136. **Standing cup** of silver gilt and chased, in the form of a stag tripping. The head is removable and the neck at the junction has a collar.

H. 13⅝ inches. German, late 16th century.

Stamps, the pine cone of Augsburg and another. (Rosenberg 134.)

137. **Standing cup** of silver gilt and chased, in the form of a stag tripping. Like the last the head forms a cup, and the junction is concealed by a collar. On the stand snakes, an armadillo, etc.

H. 12 inches. German, late 16th century.

Stamps, like the last.

138. **Standing cup** of silver gilt and chased, in the form of a running stag, resting its forefeet on a shield with coat of arms, viz.: a unicorn rampant impaling a chevron charged with three fleurs-de-lis; crest a demi-unicorn between two wings, one bearing the chevron of the shield; legend, HANS ERNST STATRICHTER ZU CLOSTERNEUBURG, 1580. The head removable. On front of the base the initials M. R. and the date 1619.

H. 10¾ inches. Austrian, about 1580.

Stamps, of Vienna. (Rosenberg 2315.)

139. **Standing cup** of silver gilt and chased, in the form of a bear seated and grasping a staff with his right paw. The head is removable.

H. 8 inches. German, late 16th century.

Stamps, the pine cone of Augsburg, and of Mathew Wolff (died 1716). (See also No. 127.)

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140. **Standing cup** of silver gilt and chased, in the form of a unicorn rampant; on the chest two shields of arms in champlevé enamel, viz. 1. vert a unicorn rampant or, impaling gules two bends or, 2. party per fess azure and or a lion rampant counterchanged, impaling gules an ostrich or.

H. 12¾ inches. German, late 16th century.

Stamps, N of Nürnberg, and mark of Heinrich Jonas, Master 1580.

141. **Standing cup** of silver gilt, in the form of a cock holding in its claw an escutcheon with an enamelled shield of arms (modern). The head is removable.

H. 12⅜ inches. German, about 1570.

Stamps, the N of Nürnberg, and mark of Hans Koppel, Master 1549.

142. **Standing cup** of silver gilt in the form of a cock. The head is removable.

H. 10⅛ inches. German, about 1600.

Stamps, the letter O, a rose, and H B.

143. **Salt-cellar** formed of escallop shells mounted in silver gilt and set with stones. The bowl rests on a whale, and is surmounted by the half-length of a lady.

H. 12½ inches. South German, late 16th century.

From a collection in Stockholm and from the Londesborough Collection. Figured in Fairholt's "Miscellanea Graphica," pl. xli.

144. **Triangular salt-cellar** of silver gilt. On each side a frieze with cupids and festoons, of elegant design.

H. 1¼ inch, L. 4½ inches. South German, about 1550.

145. **Drinking cup** of silver gilt. On the body an etched design of a hunting party; in the sky the sign of the zodiac, Leo.

H. 4 inches. Diam. 3½ inches. German, about 1590.

Stamps, N of Nürnberg, and of Hans Beutmüller, fl. 1616.

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146. **Drinking cup** of silver gilt. On the body is etched a cavalry skirmish; in the sky the sign of the zodiac, Scorpio.

H. 4 inches. Diam. 3 inches. German, about 1590.

Stamps, N of Nürnberg, and of Caspar Beutmüller, (d. 1618).

These two cups are probably from a set of twelve.

JEWELS.

147. **Pendent jewel** of gold, enamelled and set with precious stones. In the centre enamelled figures of Venus and Cupid. The back is engraved and enamelled.

L. 3 inches. ? Munich work, 16th century.

From the Collection of Lady Conyngham.

148. **Pendent jewel** of gold, enamelled and set with precious stones. In the centre is the subject of the Adoration of the Magi. The back is pierced and enamelled in the style of Etienne de Laune.

L. 3⅛ inches. ? French or Munich work, early 17th century.

From the Collection of Lady Conyngham.

149. **Pendent jewel** of gold, enamelled and set with precious stones. In the centre a figure representing Charity, supported by figures of Faith and Fortitude. The back is remarkable for the elaborate character of the architectural design.

L. 3¼ inches. German, 16th century.

[Plate XII.]

150. **Pendent jewel** of gold, enamelled and set with precious stones. In the centre Venus between two dolphins. The back is formed of enamelled open-work scrolls.

L. 3⅛ inches. German, 16th century.

151. **Pendent jewel** of gold, enamelled and set with precious stones. In the centre a figure of Cleopatra between two busts. The back is of architectural design. In the middle is a Lombardic M.

L. 2½ inches. ? Munich work, 16th century.

[Plate XII.]

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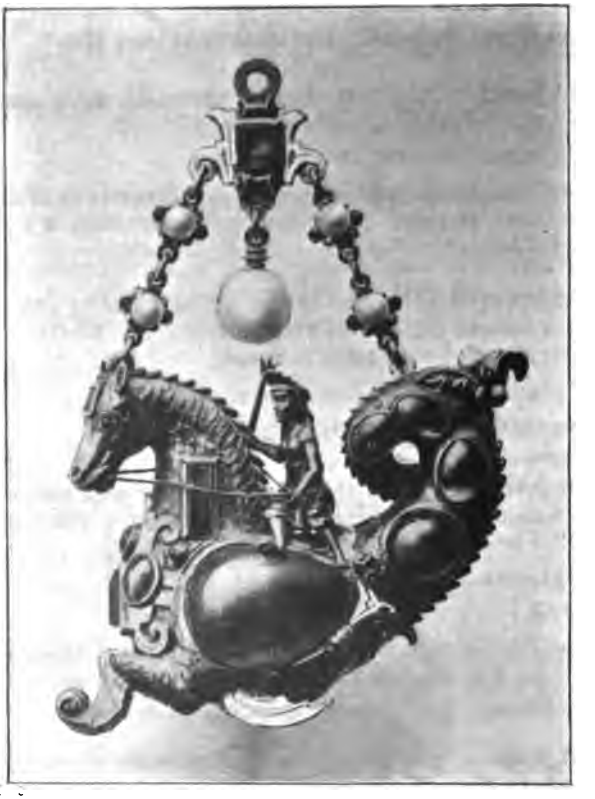
PLATE X.



No. 156. ENAMELLED GOLD PENDANT.

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152. **Badge** of gold, enamelled in relief with the subject of the Judgment of Paris; mounted as a brooch in modern times.

Diam. 2 inches. German, 16th century.

From the Collection of Lady Conyngham.

153. **Pendent jewel** of gold, enamelled and set with precious stones. In the centre is the Annunciation.

L. 3¼ inches. German, 16th century.

From Horace Walpole's Collection at Strawberry Hill.

154. **Pendent jewel** of gold, in the form of a mermaid, richly enamelled and set with cabochon emeralds and rose diamonds.

L. 5⅛ inches. German, 16th century.

From the Londesborough Collection. Figured in Fairholt's "Miscellanea Graphica," pl. xxxviii. fig. 2, where there is a mirror in the left hand, now wanting.

155. **Pendent jewel** of gold, in the form of a Nereid holding a child, the bodies of baroque pearls, with white enamel. The Nereid holds a cornucopia-shaped torch set with stones.

L. 3¼ inches. German, 16th century.

From the Collection of Lady Conyngham.

156. **Pendent jewel** of gold, in the form of a hippocamp, ridden by a small female figure wearing a feather diadem. The whole is enamelled and lavishly set with cabochon emeralds.

L. 3⅜ inches. German, 16th century.

[Plate X.]

From the Debruge Collection, No. 1028, and Londesborough Collection. Figured in Fairholt's "Miscellanea Graphica," pl. i., fig. 1.

157. **Pendent jewel** of gold, in the form of a hippocamp, the body being a baroque pearl set in gold enamelled green.

L. 3½ inches. German, late 16th century.

From the Londesborough Collection. Figured in Fairholt's "Miscellanea Graphica," pl. i., fig. 2.

158. **Pendent jewel** of gold, in the form of a monstrous fish, enamelled white and green, and set with garnets, emeralds, and amethysts: on the back of the fish a warrior.

L. 4 inches. German, late 16th century.

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159. **Pendent jewel** of gold, in the form of a sea dragon, richly enamelled and set with pearls. The body is formed of a baroque pearl; the colours of the enamel are green, blue, lavender and ruby.

L. 4 inches. German, 16th century.

160. **Pendent jewel** of gold, in the form of a galloping white horse, ridden by a blindfolded cupid; enamelled and set with rubies and emeralds.

L. 2⅝ inches. German (? Nürnberg), 16th century.

161. **Pendent jewel** of gold, in the form of a warrior on a galloping white horse, enamelled and set with rubies and an emerald. A fine spirited work.

L. 2¼ inches. German, 16th century.

162. **Pendent jewel** of gold, enamelled and set with rubies and pearls. It represents a couchant hind, the body formed of a baroque pearl, the rest coated with amber enamel.

L. 3⅜ inches. German, about 1600.

From the Londesborough Collection.

163. **Pendent jewel** of gold, enamelled and set with diamonds and rubies. It represents a hawk with expanded wings; the body is enamelled green and the wings are studded with rubies.

L. 3 inches. French, 16th century.

From the Collection of Lady Conyngham.

164. **Pendent jewel** of gold, representing a lamb in white enamel with its back formed of a baroque pearl; it is seated on a closed book, the edges of which bear the words ECCE · AGNVS · DEI.

L. 2⅛ inches. French, 16th century.

165. **Pendent jewel** of gold, enamelled and set with rubies; in the form of a parrot richly enamelled in green and set with clusters of stones.

L. 3½ inches. South German, 16th century.

166. **Pendent jewel** of gold, enamelled and ornamented with seed pearls. It is in the form of a ram; the whole opening into two sections.

L. 1¼ inch. German, late 16th century.

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No. 167. THE LYTE JEWEL.

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167. The Lyte jewel. An oval pendant, of gold, richly enamelled and set with twenty-five square table diamonds and four rose diamonds. The enamel is of the most delicate work and of brilliant colours. Within is contained a miniature portrait of James I., probably painted by Nicholas Hilliard. The cover is in openwork filled with the letter R (probably intended to represent I · R.).

L. 3⅛ inches. English work, early 17th century.

Given by James I. to Thomas Lyte of Lyte's Cary, Somerset, who died 1638. It is seen in his portrait of which a copy is in the possession of Sir Henry Maxwell Lyte, K.C.B.

From the Hamilton Palace Collection, lot 1615. [Plate XI.]

168. Oval locket of gold, richly enamelled and set with jewels on one face. It contains a portrait of a man in armour with falling lace collar, long ruddy hair, moustache and small beard, signed D · D · G. (David de Grange). It represents Sir Beville Grenville (1595–1643) the Cornish Royalist general. The case is of unusually elaborate work.

L. 3⅜ inches. French, early 17th century.

169. Oblong pendent frame of gold, enamelled and set with jewels It contains a metal mirror and within the lid a miniature portrait of James I. in the style of Hilliard, but much faded and in parts repainted. The cover is of modern work, but the back is a brilliant example of enamelling in gold, set in a bed of translucent blue enamel, the subject being the pursuit of Daphne by Apollo.

L. 5¼ inches. French, 17th century.

170. Oval locket of gold, engraved and enamelled, and containing a mirror. A radiating design in white with gold details.

L. 4⅛ inches. French, about 1600.

171. Jewel for a hat, of gold, enamelled and set with diamonds and rubies. The subject is the Conversion of Saul, the figures being in relief. Round the edge is the inscription in gold on black, DURUM EST COMTRA (*sic*) STIMULUM CALCITRARE. An inscription on the back shows that this jewel belonged to Don John of Austria (1545–1578).

Diam. 1⅞ inches. Italian, 16th century.

172. Oval medallion of gold, enamelled and set with jewels. St. George and the Dragon, the body of the saint being formed of angular diamonds.

L. 2⅞ inches. German, 16th century.

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173. **Oval medallion** of gold, enamelled. It is formed of a medal of Frederick Henry I, Prince of Orange (1584–1647); on the obverse is the bust of the Prince in armour; on the reverse his arms and motto, PATRIÆ · QVE · PATRI · QVE.; all with enamelled details. A border has been added to it and bears an inscription to record its being presented to one Godard Verdion, who was born 14 Dec. 1698.

L. 2¾ inches. Dutch, 1627.

This medal was struck in commemoration of the Order of the Garter being conferred on the Prince by Charles I. in 1627.

174. **Miniature portrait** of Suply van Verdion, in fur cap and cloak, wearing the gold medal given by Frederick Henry, Prince of Orange.

Diam. 2½ inches. Dutch, early 17th century.

175. **Circular medallion** of bloodstone, having in relief in gold a profile bust to right of Martin Luther; the mount set with diamonds.

Diam. 1$\frac{5}{16}$ inch. German, 16th century.

176. **Pendent jewel** of gold, chased in relief and enamelled. On one side is the Coronation of the Virgin, on the other St. George and the Dragon.

L. 4 inches. French, 16th century, but the St. George is much more modern.

177. **Pendent jewel** of gold, enamelled and jewelled. The design is circular and in openwork, representing a lady and gentleman on horseback.

L. 3¼ inches. German, 16th century.

[Plate XII.]

From the Londesborough Collection: figured in Fairholt's "Miscellanea Graphica," pl. xxxviii. fig. 3.

178. **Pendent jewel** of gold, enamelled and set with rubies. It is formed of an oval medal of Maurice, Landgrave of Hesse-Cassel (1572–1632), a bust to right; on the reverse his second wife, Juliana, daughter of Johann, Graf zu Nassau-Siegen (married 1603). Border, a wreath, enamelled green.

L. 3¼ inches. German, early 17th century.

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No. 151.

No. 149.

No. 177.

JEWELLED PENDENT ORNAMENTS.

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179. **Oval pendent medallion** of gold, enamelled, of John Sigismund, Elector of Brandenburg, 1608–1619. Bust to right in armour, with legend, engraved and enamelled reverse, his arms under an Electoral bonnet. Enamelled scroll mount with pearls.

L. 4¼ inches. German, early 17th century.

180. **Pendent jewel** of gold, enamelled. It is formed of a circular medal, dated 1612, of Maximilian, Archduke of Austria, son of Maximilian II. He was Grand Master of the Teutonic Order, 1595. He was born in 1558; died 1620.

L. 4 inches. German, 1612.

181. **Pendent jewel** of gold, enamelled. It is in the form of a two-handled vase, one face formed of a baroque pearl, the other enamelled.

L. 3⅜ inches. German, early 17th century.

182. **Lantern-shaped reliquary** of rock crystal and enamelled gold. A square tube of rock crystal is held between four columns with plates at top and bottom. On one side is engraved the date 1591.

L. 1⅞ inch. German, 1591.

183. **Lantern-shaped reliquary** of rock crystal and enamelled gold. A hexagonal tube of rock crystal enclosing a minute wood carving of the Crucifixion and Ecce Homo. At each angle is a column connecting the top and bottom.

L. 1$\frac{9}{16}$ inch. German, late 16th century.

184. **Pendent jewel** in the form of an oval locket of agate mounted in enamelled gold. The locket opens and displays a figure of Moses with the Tables of the Law, on which are engraved in Hebrew the beginnings of the Commandments.

L. 4⅜ inches. German, about 1600.

185. **Pendent scent bottle** of veined grey agate mounted in gold, enamelled and set with jewels. The bottle is in the form of a ewer.

L. 3$\frac{3}{16}$ inches. French, 17th century.

186. **Double cameo** on onyx of two layers, mounted in enamelled gold. On one face a bust of a young woman in the grey layer, on the other the Virgin and Child in the brown. The former is apparently a late Roman or Byzantine work, while the latter has been cut on the back of it in the late 13th century. The mount is of the 16th century.

L. 2 inches.

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187. **Pendant** formed of a cameo bust set in a gold frame enamelled and set with rubies. The cameo is a helmeted head in an onyx of two layers; of Italian work of the early 16th century. The mount is somewhat later.

L. 2 inches.

188. **Piercer or toothpick** of gold, enamelled and jewelled, in the form of a mermaid. The body is formed of a baroque pearl.

L. 3 inches. German, about 1580.

189. **Watch,** with elaborate case of gold. Engraved and enamelled; the case partly made of emerald glass.

L. 2¾ inches. French, perhaps made at Blois, about 1620.

190. **Statuette** in gold, enamelled and set with jewels, of an Oriental prince, wearing a high turban formed of a pearl, and dressed in richly enamelled clothes, diamond buttons, etc.

L. 3½ inches. German, 17th century.

191. **Devotional pendant** of gold, enamelled and jewelled; in the form of the Virgin and Child. The robe pale blue with gold stars and a crescent of garnets across the breast, pendent pearl from a cherub's head.

L. 2½ inches. German, early 17th century.

192. **Female bust** of gold, enamelled; she wears a large turban. Part of a figure or group.

L. 1 inch. German, early 16th century.

193. **Aigrette** of gold, enamelled and set with jewels. It is in the form of five plumes rising from a military trophy.

L. 3½ inches. German, 17th century.

194. **Cylindrical gold case,** engraved with delicate scroll ornament and birds, all filled with brilliant translucent enamel.

L. 3⅜ inches. Dutch or French, about 1600.

195. **Hebrew betrothal ring** of gold filigree, enamelled. It is formed of a broad band with five bosses of filigree enamelled blue and green; the place of the sixth is occupied by a gable with two small windows, with roof tiles enamelled.

Wt. 500 grains. German, 17th century.

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196. **Hebrew betrothal ring** of gold, in the form of a cylinder Outside is a pierced plate with the Creation of Eve, the Fall, and the Expulsion from Eden. Inside two Hebrew characters, the initials of the words meaning "Good luck."

Wt. 378 grains. German, 16th century.

197. **Finger ring** of gold, enamelled. A broad band of plain and twisted wire; at one part two pairs of hands, each clasping a heart, and between, a heart set with a crystal and fixed to the ring by a padlock.

Wt. 160 grains. Flemish, 16th century.

198. **Signet ring** of gold, enamelled. The bezel is enamelled with radiating lines and set with a coat of arms in intaglio in crystal, viz.: per fess a griffin rampant and in base three fleurs-de-lis; crest a phœnix, dividing the letters H. E.

Wt. 190 grains. German, 16th century.

199. **Large finger ring** of gold, enamelled and set with jewels. The bezel is in the form of a clasped book, with a skull, toads, snakes, etc., on the top. Inside the book is a recumbent figure with a skull and hour glass, all enamelled. On the shoulders two groups in enamel, The Fall and the Expulsion from Eden.

Wt. 230 grains. German, 16th century.

200. **Finger ring** gold enamelled. The oval bezel is set with a cameo of a negro with a diamond collar, engraved and enamelled at the back. The shoulders represent negroes' heads.

Wt. 155 grains. ? German, late 16th century.

KNIVES, FORKS, AND SPOONS.

201. **Wedding knife** with steel blade and gold handle, delicately engraved with birds within scrolls, all filled with brilliant translucent enamel. Among the decoration are two shields of arms, viz. those of de Bordes of Amsterdam and, in a lozenge, of Commelin of the same city. On one edge of the handle is engraved *Maria de Bordes.*

L. $8\frac{1}{16}$ inches. Dutch, about 1600.

Baldwin de Bordes, a French refugee, deacon and warden of the Walloon Orphanage at Amsterdam, married, on the 2nd May 1608, Maria Commelin. A portrait of him, by Van der Helst and dated 1637, is now in the orphanage.

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202. Wedding knife and fork, with gold enamelled handles, in a purple velvet sheath embroidered with gold thread and seed pearls. The knife handle has engraved on it fanciful scrolls, birds, etc., and at the top a ship with the flag of Holland, the shield of arms of the husband, and inscription. On the fork are similar designs, but in place of the ship are clasped hands supporting scales, and the wife's arms in a lozenge.

L. 8¼ inches; of case 12½ inches. Dutch, about 1600.

203. Wedding knife and fork, the whole of the latter and the handle of the knife of gold. Both handles are elaborately engraved with leafy scrolls enclosing birds, all in translucent enamel. On the edge of each handle is engraved,

Eua v. . . irwyn

L. 7⅛ inches and 6¾ inches. Dutch, early 17th century.

204. Knife with octagonal handle of grey agate, mounted with two bands and a pommel of gold, enamelled white and black, with flowers in translucent enamel.

L. 7½ inches. Dutch, 17th century.

205. Handle of wedding knife of gold, the two faces covered with delicate scroll-work enclosing birds on a background of black enamel. Modern gilt blade.

L. 8 inches. Dutch, 17th century.

206. Knife and two-pronged fork, with rounded handles of dark grey onyx mounted in gold enamelled. On the end of each a negro's head with a green wreath and a collar set with diamonds. Blade and prongs modern.

L. 8¼ and 7⅞ inches. Flemish or French, 17th century.

207. Fork with steel prongs; the handle covered with gold openwork modelled in festoons and scrolls, enamelled, white, red, etc. and set with rubies and turquoises.

L. 6½ inches. French, 16th century.

208. Case of twelve knives with ivory handles; on the blades a coat of arms. The case is of leather stamped and gilt, with panels and the same arms as appear on the blades.

H. of case 12½ inches. German, 17th century.

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209. Spoon for incense, of silver parcel gilt. The stem is of rock crystal with a twisted wire throughout its entire length. On the bowl stand figures of St. Jerome and St. Catherine. On the back of the bowl are engraved the initials A. L. and hands clasped.

L. 9½ inches. Flemish, about 1480.

From the Abbey of St. Servatius at Maestricht.

210. Spoon of silver gilt. The bowl is engraved with the Virgin and Child and St. Anne, while the handle represents St. George. On the back of the bowl is engraved a fleur-de-lis, and the numerals 1349.

L. 5¼ inches. North German, about 1480.

Stamp, an animal's head, crowned.

211. Spoon, with handle and bowl of variegated reddish agate, mounted in enamelled gold. At the end of the handle a helmeted head with scroll body.

L. 7¼ inches. French, late 16th century.

212. Spoon of variegated agate mounted in gold, enamelled, chiefly black. The stem terminates in an acanthus scroll, set with diamonds. The bowl has a gold edge, ornamented with scrolls.

L. 6 inches. Dutch, about 1600.

213. Spoon with bowl of liver-coloured agate; the handle of gold, engraved and enamelled with formal tulip-like flowers in blue, amber, and green.

L. 5⅜ inches. Dutch, late 16th century.

214. Folding spoon and fork combined, of silver parcel gilt. On the hinge is the Pelican in her Piety. The prongs of the fork fit into loops at the back of the spoon. The butt end is formed of a pierced sphere containing silver dice; on the top are armorial devices under crystal, with the letters H · S. and V · G · M · A. Within the handle is a silver pen, and in the tube of this are set a tooth-pick and earpick.

L. 7 inches. Flemish, early 16th century.

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215. **Folding fork** of silver, with two prongs; on the shaft various figures in relief, among them St. George charging the dragon. Within the handle is a metal pen which in turn contains a toothpick.

L. 6⅛ inches. German, 16th century.

This should of course have a spoonbowl like the preceding specimen.

216. **Leather case of instruments,** containing a pair of scissors, a penknife and a lancet. The instruments have silver handles, ornamented by lions. The blades of the scissors are gilt and bear the letter C interlaced.

L. of case 4⅛ inches. French, 16th century.

CASKETS, ETC.

217. **Ivory casket** mounted with bands of silver engraved and enamelled with French mottoes in black letter; among them is *Honi soit qui mal y pense*, the motto of the Order of the Garter.

H. 4½ inches. French, 15th century.

From the Collection of Count Charles Edward Stuart d'Albanie. Stated to have been given by Francis I. to Henry VIII. who gave it to his sister Margaret, widow of James IV. of Scotland.

218. **Ebony casket** ornamented with panels of silver embossed and engraved with classical subjects. Inside the lid a panel with a hunt.

L. 11½ inches. Stamp of Mattheus Wallbaum of Augsburg, early 17th century.

Said to have belonged to Henry IV. of France.

219. **Small casket** of ebony set with panels of glass painted on the back with pleasure parties. The casket is modern.

L. 4 inches. French, early 17th century.

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220. **Small casket** of silver gilt, ornamented with filigree work.

L. 5½ inches. Genoese, 17th century.

221. **Oblong casket** formed of panels of amber, engraved on the back with reclining figures in landscapes; silver gilt mounts, the feet in the form of caryatid figures.

H. 3 inches. French, 16th century.

222. **Table clock** of gilt copper, in the form of a square tower with domed top surmounted by the lion of St. Mark. The sides are set with nielloed medallions with heads of Venetian doges. Round the dome is the inscription: IO · PAU · ET · IO · CAROL · FIL · REGIEN · OP · MID ·

H. 7⅞ inches. Venetian, 16th century.

223. **Sand glass** mounted to revolve in a stand of silver parcel gilt, with twisted columns and terminal figures.

H. 4 inches. German (probably Nürnberg work), about 1590.

224. **Book cover** of silver gilt, chased with delicate scroll-work in relief; in the centre of each side a circular nielloed medallion.

L. 4½ inches. Venetian, 16th century.

225. **Pair of book clasps,** of silver gilt, with the figure of a saint under a Gothic canopy.

L. 6½ inches. German, 15th century.

From the Magniac Collection.

226. **Leather girdle,** with ends of silver gilt, chased and pierced in an oriental style, terminating in caryatid figures and masks. It bears the initials G. P. F. and the date 1680.

L. 23 inches. German, 1680.

227. **Rap,** for grinding tobacco into snuff (rappee), with hinged cover, of silver gilt, ornamented with birds and floral scrolls in low relief.

L. 3¾ inches. German, 17th century.

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228. **Hunting calendar,** with eight hinged leaves of gilt brass, engraved with the names and figures of various kinds of game and hounds.

H. 8 inches. German, early 17th century.

229. **Cylindrical tankard and cover** of amber, carved in low relief. It is formed of nine vertical slabs, each having on it a panel with a full-length figure; on the lid heads and floral scrolls, and in the centre an ivory medallion with the arms of Norway and Sweden. Slight mounts of silver gilt.

H. 8 inches. North German, about 1600.

230. **Scent vase,** formed of shell carved in cameo, with two groups of busts under arches; on the back a cameo of a Roman emperor; silver gilt mounts, with monsters at the sides.

H. 5¼ inches. German, 16th century.

WOOD AND STONE CARVINGS.

231. **Devotional carving** in boxwood attached to a gold finger ring, set with an antique onyx intaglio of a genius with a palm branch and crown, legend SIGILLVM · MEVM · SECRETVM ·; round the hoop in black letter *verbum caro factum e[st]*. The pendant is of a long oviform shape, carved with twelve subjects concealed by hinged shutters; the larger faces have Our Lord, St. Catherine, the Virgin and Child, and St. John Baptist, the others, above and below, are the symbols of the Evangelists and censing angels. The shutters are carved with roses in relief.

L. 6 inches. The carving is probably English, of about the year 1340, while the ring is Italian and somewhat older.

232. **Miniature altar piece** of boxwood, constructed in several stages with considerable architectural effect, and with details carved in a microscopic style. The subjects represented are scenes from the Passion of Our Lord, the principal one being the Crucifixion. The upper part is a triptych, with a smaller one below it, resting on a semicircular arcade with the Last Supper. On a small panel is engraved the date 1511.

H. 9⅞ inches. Flemish, 1511.

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233. Miniature tabernacle of elaborate design, carved in openwork in boxwood with a multitude of scenes from the Life and Passion of Our Lord. The uppermost part opens in four petals and discloses a figure of the Virgin and Child. The body opens horizontally and is constructed and carved in the same manner as the rosary beads, with the Crucifixion, Resurrection, etc. The hexagonal stem on being lifted up discloses within three minute scenes, viz., the washing of the disciples' feet, the scourging of the moneychangers, and the Last Supper. Under the foot is rudely cut + DOMINICVS ACAVALA ME FECIT AN̄O 1562. (A later addition.)

H. 8¼ inches. Flemish, about 1520.

It has the original case of cuir-bouilli, mounted in gold filigree, engraved with the motto *Time Deum* in black letter, and bearing two shields of arms of the Emperor Charles V., one his paternal coat, accompanied by the fusil and crossed staves of Burgundy; the other his shield as King of Spain, surmounted by the eagle of the Empire. In one panel is a sun in his splendour twice repeated.

234. Retable of black wood, imitating an altar. In the middle are set four panels of pearwood, two being mounted as doors to conceal the others, while above is a fifth panel; all carved in relief with subjects from the Passion of Our Lord.

H. 19¼ inches. German, 16th century.

235. Rosary bead of boxwood, opening into two halves, each filled with an elaborately carved subject in full relief. In the upper half the Bearing of the Cross, in the lower the Crucifixion, each with appropriate inscriptions.

L. 4 inches. Flemish, early 16th century.

236. Rosary bead of boxwood, opening into two halves. The upper one contains a minute carving of the Crucifixion with reliefs on the doors; in the lower half the Bearing of the Cross, and on the door the Annunciation and a composite scene, the Nativity, Circumcision, etc.

L. 5¼ inches. Flemish, early 16th century, and probably by the same hand as the last.

237. Rosary bead of boxwood, carved and opening into two halves. The upper one contains St. Hubert and the Miraculous Stag; the lower, the enthronement of an archbishop.

L. 3⅜ inches. Flemish, early 16th century.

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238. **Rosary bead** of boxwood, carved and opening into two halves. In the upper one the Adoration of the Magi; in the tower a Pietà with St. James the Greater and St. Ursula, before whom kneel a man and his wife, with their coats of arms near them, viz. van Borssele (or van Haverkerke) and de Cuinchy.

L. 3⅞ inches. Flemish, early 16th century.

239. **Devotional carving** in boxwood formed of two circular panels, hinged and folding together. In the upper one the Crucifixion, in the lower St. Jerome. Outside in low relief the Marriage of the Virgin and the Virgin and Child with St. Elizabeth. Two coats of arms, of Glimes, Baron de Grimberghe and of his wife, a Laurin (Lauwerin).

L. 4⅜ inches. Flemish, early 16th century.

240. **Momento mori** of boxwood, in the shape of a coffin. It opens and shows inside two hinged leaves carved with the Last Judgment the tortures of the damned, and a man chained among flames.

L. 2¼ inches. Flemish, 16th century.

241. **Oblong carving** in boxwood, with arched top. On one face the Mass of St. Gregory; on both sides stand ecclesiastics. On the other face two subjects, the upper one being the Annunciation.

H. 2½ inches. Flemish, early 16th century.

242. **Circular medallion portrait** bust in boxwood of John of Leyden, the leader of the Anabaptists of Münster (1510–1536). He is represented in profile to the right, with a chain round his neck suspending an orb with three crosses issuing from it. Around the inscription IOHAN VON LEYDEN · KONICK · DER · WIDDER-DAVFFER · ZV · MVNSTER · SEINS · ALTERS · IM · XXVI · IAR. On the reverse an inscription referring to the siege and capitulation of Münster in 1535.

Diam. 2 inches. German, 16th century.

243. **Circular medallion portrait** bust in boxwood of Hans Hauschel at the age of 24.

Diam. 1⅝ inch. German, 16th century.

244. **Circular medallion portrait** bust in boxwood of M. Goedart van den Wier at the age of 36 years, in 1542.

Diam. 2⅞ inches. German, 1542.

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245. **Circular medallion portrait** bust in boxwood of an elderly woman in profile to right wearing a cap of folded linen.

Diam. 1½ inch. German, about 1530.

246. **Circular medallion portrait** bust in boxwood of Francis I. of France in profile to the left, and bareheaded.

Diam. 1⅛ inch. German, 16th century.

247. **Circular medallion portrait** bust in pearwood of a middle-aged man in profile to the left; he wears a broad-brimmed hat, a fur cloak and chain.

Diam. 2⅛ inches. German, 16th century.

The back is modern and is inscribed HERTZO WILHALM.

248. **Circular medallion portrait** bust of Sibylla, Duchess of Cleves, and wife of John Frederick, Elector of Saxony.

Diam. 2⅛ inches. German, about 1540.

249. **Circular medallion portrait** bust in boxwood of Margaret of Austria, the Regent of the Netherlands from 1506 (1480–1530). She is in profile to left, wearing a frilled cap.

Diam. 1⅝ inch. Flemish work, about 1520.

250. **Oval medallion** in boxwood, with the subject of Lot and his daughters.

Diam. 2 inches. Flemish, 16th century.

251. **Circular medallion** in honestone, with a portrait bust of Berchtold Holzschuher at the age of 55, in 1560; at the bottom the letters M. S. (the initials of the artist?).

Diam. 2¼ inches. German, 1560.

252. **Circular medallion** in honestone, carved in relief. In the foreground a king is standing and holding in his right hand a sponge, from which liquid is dropping; behind him three courtiers and in front a jester, pointing to the distance where a man is being beheaded.

Diam. 2½ inches. German, probably by Peter Flötner, 16th century.

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253. **Oval medallion portrait** in honestone, a profile bust of a young lady to right with bare head.

H. $1\frac{3}{16}$ inch. 16th century style.

254. **Circular medallion portrait** in honestone of Paul Meysinger, 1579. A middle-aged man, bareheaded.

Diam. $1\frac{1}{4}$ inch. German, 1579.

255. **Circular medallion portrait** in honestone, a bust three-quarters to right of Sigismund Pfinzing, at the age of 79; he is bareheaded with straight hair cut square over the ears.

Diam. $1\frac{3}{8}$ inch. German, early 16th century.

On the back of the frame is written "Sigismund Pfinzing von Joh. Teschler" (a Nürnberg artist, who died in 1546).

256. **Circular medallion portrait** in honestone of Christopher Tezel at the age of 54, three-quarters to right, in a close cap, flat hat and a wide fur collar to his mantle.

Diam. $1\frac{3}{4}$ inch. German, early 16th century.

On the back of the frame is written "Tezel der Aeltere von Joh. Teschler."

257. **Oblong panel** of pearwood, with a three-quarter length of Wolfgang Thenn at the age of 31, in the year 1531. He is seated on a bench, handsomely dressed in extravagantly slashed garments; in the background a stag hunt, and above the arms and crest of the family of Thenn of Augsburg and Ratisbon.

H. $6\frac{1}{4}$ inches. German, 1531.

258. **Oblong panel** of pearwood, with a portrait in high relief of a young man aged 18, a half length, standing, richly dressed. In the background a coat of arms and crest in relief, apparently a variety of the arms of van Arkel of Holland.

H. $7\frac{1}{4}$ inches. Dutch, about 1620.

259. **Statuette** of St. George in wood, painted and gilt; he is standing on the dragon and piercing it with his spear.

H. $42\frac{1}{2}$ inches. German, 15th century.

[Plate XIII.] From the Spitzer Collection, lot 744.

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PLATE XIII.

No. 259. STATUETTE OF ST. GEORGE.

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PLATE XIV.

No. 261. GERMAN BUST IN WOOD.

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PLATE XV.

No. 261. GERMAN BUST IN WOOD.

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260. Statuette of St. Margaret, crowned and holding a sword (modern): beneath her feet she is trampling the prostrate king.

H. 36¼ inches. Flemish, 16th century.

261. Pair of portrait busts of a man and woman in walnut wood. The man is 30 to 40 years of age, with a clean shaven, powerful face; he wears a close cap of rich network, and over this a flat hat with a wide brim. On it is a circular badge with a figure of St. Margaret with the legend IE · NE · SCAI; he has a fur mantle over a pleated shirt and a plain jerkin.

The woman is younger, 20 to 25 years of age, with an oval amiable face, her hair lying smoothly on each side of her forehead. She wears a cap of folded linen, a plain chemisette without a pleat or even a collar, and a necklace of beads wound twice round her neck. Her bodice is cut square, plain across the front, with loose sleeves.

H. of man, 4¾ inches; of woman, 3¾ inches. German, about 1530.

[Plates XIV, XV.]

These fine carvings were obtained by Baron Anselm de Rothschild from the father of the late Sir Edgar Boehm, who bought them in Prague for four shillings, and they are said to have formed part of the collection of the Emperor Rudolph II. The story that they represent Charles the Bold, Duke of Burgundy, and his wife Margaret, sister of our King Edward IV, is clearly inaccurate, as Charles the Bold was killed in 1477, half a century before these busts were made.

262. Group in pearwood representing Hercules crushing Antæus. Hercules is represented as a middle-aged man, with a beard, clothed only in his lion's skin, the face of which is over his head. Antæus has a clean shaven face, and is entirely naked.

H. of carving 11¼ inches. Flemish, early 17th century.

This remarkable group is from the hand of a master of forcible expression. The intense determination of Hercules is seen, not only in his face, but in every limb. It forms a strong contrast to the following specimen.

263. Statuette in boxwood, representing Omphale, seated in a crouching position, wearing the lion skin of Hercules and holding his club; she is leaning on a short column on her left side, and looks over her right shoulder.

H. 7¼ inches. Flemish, early 17th century.

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